

Kammermusik.

4. Nonette, Octette, Sextette für Streich- und Blasinstrumente.

Erlanger, G., Op. 41. Sextett für Viol., Viola, Violonc., Clar., Horn u. Fagott. *Es*.

Partitur . . . netto 6 —
Stimmen . . . netto 10 —

Gade, Niels W., Op. 44. Sextett für 2 Viol., 2 Violoncelle. *Es* netto 10 —

Gouvy, Th., Op. 71. Ottetto p. Flöte, Hautb., 2 Clar., 2 Cors et 2 Bassons. *Es*.

Partitur . . . netto 4 —
Stimmen . . . netto 8 50

Krug, A., Op. 68. Preis-Sextett f. 2 Viol., Viola, Violotta, Vcll. u. Cellone, od. f. 2 Viol., 2 Violon u. 2 Vclle.

Partitur . . . netto 7 50
Stimmen . . . netto 12 —

Lachner, Fr., Op. 156. Octett für Flöte, Hoboe, 2 Clar., 2 Fagotte, 2 Hörner. *B*.

Partitur . . . netto 5 —
Stimmen . . . netto 9 50

Onslow, G., Op. 77. Nonett für Viol., Viola, Violonc., CB, Flöte, Hob., Clar., Horn u. Fagott. *Am*.

Partitur . . . netto 11 —
Stimmen . . . netto 12 —

Reinecke, C., Op. 216. Octett für Flöte, Hoboe, 2 Clar., 2 Hörner und 2 Fagotte.

Partitur . . . netto 6 —
Stimmen . . . netto 12 —

Rheinberger, J., Op. 139. Nonett für Flöte, Hoboe, Clar., Fagott, Horn, Viol., Viola, Violoncell u. Bass.

Partitur . . . netto 12 —
Stimmen . . . netto 15 —

5. Quintette für Violine etc.

Dessoff, F. O., Op. 10. Quintett für 2 Violinen, Viola und 2 Violoncelle. *G*.

Partitur . . . netto 5 —
Stimmen . . . netto 6 —

Hohlfeld, O., Op. 1. Quintett für 2 Viol., 2 Violon und Violoncell. *F* netto 6 50

Mayseder, J., Op. 65. Quintett No. 4 für 2 Violinen, 2 Violon u. Violonc. *Es*

Norman, L., Op. 35. Quintett für 2 Viol., 2 Violon und Violoncell. *Cm*.

Partitur . . . netto 6 —
Stimmen . . . netto 8 50

Onslow, G., Quintette für 2 Viol., Viola u. 2 Vclle., od. Violonc. u. Bass.

Op. 24. Quint. No. 8. *Dm* 4 50

Op. 38. Quint. No. 15. *C* 7 —

Op. 39. Quint. No. 16. *E* 7 —

Op. 40. Quint. No. 17. *Hm* 7 —

Op. 43. Quint. No. 18. *Es* 7 —

Op. 44. Quint. No. 19. *C* 8 —

Op. 45. Quint. No. 20. *Dm* 7 50

Op. 51. Quint. No. 21. *Gm* 7 50

Op. 57. Quint. No. 22. *Es* 8 —

Op. 58. Quint. No. 23. *Am* 7 —

Op. 59. Quint. No. 24. *D* 6 75

Op. 61. Quint. No. 25. *Fm* 7 —

Op. 68. Quint. No. 27. *D* 7 50

Op. 72. Quint. No. 28. *Gm* 8 —

Op. 73. Quint. No. 29. *Es* 7 50

Op. 74. Quint. No. 30. *Em* 7 50

Op. 75. Quint. No. 31. *A* 7 —

Op. 78. Quint. No. 32. *Dm* 6 50

Op. 80. Quint. No. 33. *Cm* 6 —

Op. 82. Quint. No. 34. *E* 6 —

Ries, Fr., Op. 28. Quintett für 2 Viol., 2 Violon und Violoncell. *Cm*.

Partitur . . . netto 5 —
Stimmen . . . netto 8 —

6. Quintett für Blasinstrumente.

Onslow, G., Op. 81. Quintett p. Flöte, Hautbois, Clar., Cor et Basson. *F*

Partitur . . . netto 5 —
Stimmen . . . netto 6 —

7. Quartette für 2 Violinen, Viola u. Violoncell.

Busoni, F. B., Op. 19. Quartett. *C*.

Partitur . . . netto 4 50
Stimmen . . . netto 6 —

Chopin, F., Op. 9 No. 2. Nocturne. *Es*. [Hofmann.]

Partitur . . . netto — 50
Stimmen . . . netto 1 —

Dayas, W. H., Op. 9. Quartett. *C*.

Partitur . . . netto 12 —
Stimmen . . . netto 3 —

Dessoff, F. O., Op. 7. Quartett. *F*.

Partitur . . . netto 3 —
Stimmen . . . netto 5 50

Draeseke, F., Op. 27. Quartett No. 1. *Cm*.

Partitur . . . netto 4 50
Stimmen . . . netto 7 50

Op. 35. Quart. No. 2. *Em*.

Partitur . . . netto 4 50
Stimmen . . . netto 7 50

Evers, C., Op. 52. Quartett No. 1. *F*.

Partitur . . . netto 8 —
Stimmen . . . netto 8 —

Fink, H., Op. 20. Quart. *Em*.

Partitur . . . netto 1 —
Stimmen . . . netto 9 —

Grill, L., Op. 9. Quartett. *Es*.

Partitur . . . netto 3 —
Stimmen . . . netto 6 —

Hiller, F., Op. 105. Quartett No. 3. *D*.

Partitur . . . netto 7 50
Stimmen . . . netto 7 50

Nawratil, K., Op. 18. Quartett. *Dm*.

Partitur . . . netto 4 50
Stimmen . . . netto 7 50

Onslow, G., Op. 46. 3 Quart.

No. 1. *Fism* . . . 4 50

No. 2. *F* . . . 4 50

No. 3. *Gm* . . . 4 50

Op. 47. Quart. No. 22. *C* 4 50

Op. 48. Quart. No. 23. *A* 4 75

Op. 49. Quart. No. 24. *Em* 4 50

Op. 50. Quart. No. 25. *B* 5 25

Op. 52. Quart. No. 26. *C* 4 50

Op. 53. Quart. No. 27. *D* 5 25

Op. 54. Quart. No. 28. *Es* 4 75

Op. 55. Quart. No. 29. *Dm* 6 —

Op. 56. Quart. No. 30. *Cm* 5 —

Op. 62. Quart. No. 31. *B* 5 —

Op. 63. Quart. No. 32. *Hm* 5 50

Op. 64. Quart. No. 33. *C* 6 50

Op. 65. Quart. No. 34. *Gm* 5 —

Op. 66. Quart. No. 35. *D* 5 —

Op. 69. Quart. No. 36. *A* 5 50

Paganini, N., Quartett. *E*

Romberg, B., Op. 59. Quartett No. 10. *Am* 5 25

Schumann, R., Op. 66. Bilder aus Osten [Hermann].

Partitur und Stimmen 4 50

Taubert, W., Op. 130. Quartett No. 3. *G* netto 6 —

Wichmann, H., Op. 19. Quartett. *Es* netto 4 50

Želenski, L., Op. 21. Variationen. *Gm*.

Partitur . . . netto 1 50
Stimmen . . . netto 2 50

Op. 28. Quartett. *F*.

Partitur . . . netto 4 —
Stimmen . . . netto 7 50

8. Trios für 3 Violinen.

Hermann, Fr., Op. 9. Burlesque . . . 2 —

Op. 17. Suite . . . 5 50

Mikuli, C., Op. 25. Scherzino 2 50

Schröder, H., 6 kleine Trios.

Op. 13. (In der I. Lage.)

No. 1. *C* . . . 3 —

No. 2. *G* . . . 3 —

No. 3. *F* . . . 3 —

Op. 14. (In d. I.—III. L.)

No. 4. *D* . . . 3 —

No. 5. *Am* . . . 3 —

No. 6. *B* . . . 3 —

Aufführungsrecht vorbehalten.

LEIPZIG, FR. KISTNER.

(K. K. Oesterr. goldene Medaille.)

GEORGE ONSLOW.

QUINTETTE

für Streichinstrumente.

	<i>M</i>	<i>g</i>
Op. 24. Quintett No. 8. D m.	4	50
Op. 38. Quintett No. 15. C.	7	—
Op. 39. Quintett No. 16. E.	7	—
Op. 40. Quintett No. 17. H m.	7	—
Op. 43. Quintett No. 18. Es.	7	—
Op. 44. Quintett No. 19. C.	8	—
Op. 45. Quintett No. 20. D m.	7	50
Op. 51. Quintett No. 21. G m.	7	50
Op. 57. Quintett No. 22. Es.	8	—
Op. 58. Quintett No. 23. A m.	7	—
Op. 59. Quintett No. 24. D.	6	75
Op. 61. Quintett No. 25. F m.	7	—
Op. 67. Quintett No. 26. C m.	8	—
Op. 68. Quintett No. 27. D.	7	50
Op. 72. Quintett No. 28. G m.	8	—
Op. 73. Quintett No. 29. Es.	7	50
Op. 74. Quintett No. 30. E m.	7	50
Op. 75. Quintett No. 31. A.	7	—
Op. 78. Quintett No. 32. D m.	6	50
Op. 80. Quintett No. 33. C m.	6	—
Op. 82. Quintett No. 34. E.	6	—

QUARTETTE

für Streichinstrumente.

	<i>M</i>	<i>g</i>
Op. 46. 3 Quartette.		
No. 1. Fis m.	4	50
No. 2. F.	4	50
No. 3. G m.	4	50
Op. 47. Quartett No. 22. C.	4	50
Op. 48. Quartett No. 23. A.	4	75
Op. 49. Quartett No. 24. E m.	4	50
Op. 50. Quartett No. 25. B.	5	25
Op. 52. Quartett No. 26. C.	4	50
Op. 53. Quartett No. 27. D.	5	25
Op. 54. Quartett No. 28. Es.	4	75
Op. 55. Quartett No. 29. D m.	6	—
Op. 56. Quartett No. 30. C m.	5	—
Op. 62. Quartett No. 31. B.	5	—
Op. 63. Quartett No. 32. H m.	5	50
Op. 64. Quartett No. 33. C.	6	50
Op. 65. Quartett No. 34. G m.	5	—
Op. 66. Quartett No. 35. D.	5	—
Op. 69. Quartett No. 36. A.	5	50

Leipzig, Fr. Kistner.

(K. K. Ö. g. M.)

— 2 —
VIOLINO PRIMO.

M. M. ♩ = 96.
QUARTETTO
N° 35.

ADAGIO NON TROPPO LENTO.

G. Onslow Op. 66.

ceci - do.

pp *cres.* *stacc. molto.* *rf*

p *cres.* *f* *morendo.* *pp*

ALL^o MODERATO. (♩ = 116.)

1 *p* *Pizz.* *Arco.* *rf* *dimin.* *p*

cres. *f* *tr*

A *Risoluto.* *f*

dimin. *p* *Pizz.* *Arco.*

cres. *f*

dimin. *morez.* *Dolcissimo e legato.* *C*

piu cres.

— 4 —
VIOLINO PRIMO.

Pizz. **Arco.** **3** **3** **2da Cord.** **rf** **diminu.**

cres. **4me Cord.** **5me Cord.** **2** **2** **2** **2** **ff** **diminu.** **smorz.**

G **espressivo.**

cres. **f** **ff** **tirez.**

II **cres.** **f**

p **sempre piu cres.** **ff** **diminu.** **p** **rf** **1**

Pizz. **Arco.** **p** **2** **2** **p**

I **f** **ff**

— 5 —
VIOLINO PRIMO.

First system of the Violino Primo score. It consists of three staves. The first staff contains a series of sixteenth-note runs. The second staff includes dynamic markings: *fp*, *rf*, *cres.*, *f*, and *tr*. The third staff features a long rest marked "Long point d'arrêt. Pizz." and a final *ff* marking. A note below the staff reads "sur la même Corda."

(♩. = 116.) **ALLEGRO VIVACE.**
SCHERZO.

Second system of the Violino Primo score, titled "SCHERZO." in 3/4 time. It consists of nine staves. The first staff begins with a *p* dynamic and includes the lyrics "cres - - ceu - - do." with a *f* dynamic. The second staff has a *f* dynamic. The third staff has a *pp* dynamic and the lyrics "cres - ceu - do. f". The fourth staff has a *pp* dynamic. The fifth staff has a *pp* dynamic. The sixth staff has a *pp* dynamic and the lyrics "cres - ceu - do." with a *f* dynamic. The seventh staff has a *pp* dynamic. The eighth staff has a *pp* dynamic. The ninth staff has a *pp* dynamic and the lyrics "cres - ceu - do." with a *f* dynamic. The system concludes with first and second endings marked "1^o" and "2^o".

— 6 —
VIOLINO PRIMO.

Loco più lento tremolando.

pp *crescendo.* *cres*

sempre. *f* *cres sempre.* *ff*

1^o *2^o*

Même Mouvement.

ff *fiacamente.*

dimu - - - - - uen - - - - do.

pp *cres - - - - - do. f* *diminu.*

p *cres.* *f* *diminu.* *p* *cres - - - - - do. f* *diminu.*

Tempo 1^o

p *cres - - - - - do. f*

f

2 *pp* *cres - -*

— 7 —
VIOLINO PRIMO.

cresc. f

diminu. p

1 1 1

cres - - - - - do. f

ff

1 Poco più lento. 2/4

pp f grandioso.

dimorz.

1 1 3 Pizz. 3 PRESTO. 3/4

pp

Arco.

cres - - - - - do. mf

cres - - - - - do.

f ff

2 1 1

f

— 8 —
VIOLINO PRIMO.

(♩ 72.)
ANDANTE
MOLTO ESPRESSIVO.

Con sordini.

Viol. 2.

Violino Primo, measures 1-16. The music is in G major, 2/4 time, marked Andante. It begins with a rest for the first measure, followed by a series of eighth and sixteenth notes, some beamed together. Dynamic markings include *mf* and *pp*. The piece concludes with a double bar line and a key signature change to two sharps (D major).

Religioso.

dolcissimo. e legato.

ppp

Violino Primo, measures 17-32. The music continues in D major, marked Religioso. It features a mix of eighth and sixteenth notes, often beamed in groups. Dynamic markings include *p*, *pp*, and *ppp*. The section ends with a key signature change to one sharp (F# major) and a final double bar line.

cres.

diminu.

VIOLINO PRIMO.

ALLEGRETTO.

(♩ = 112.)

FINALE.

ff *impetuoso.* *pp*

pp *sempre più cres.*

dimin. *p* *tr* *tr* *tr* *tr* *tr* *tr*

cres. *f*

B *dolce con grazia.* *dimin - uen - do.* *pp* *tirez.*

tirez. tirez. tirez. *poco ritenuto.* *a Tempo.* *tirez. tirez. tirez. tirez.*

C *poco ritenuto.* *a Tempo. cres.* *f*

f *dimin.* *p*

p *cres.* *f* *cres. sempre.*

1^o *2^o* *f* *ff*

f *p* *1*

— 10 —
VIOLINO PRIMO.

f p **1** *f p* *f p* *p*

pp *pp* *cres. f dim. pp* *cres. f dim. pp*

cres. f **5 D** *pp*

E *pp* *cres.* *f*

cres. sempre. *ff*

pp *ff*

poco ritenuto. *poco più lento.*

F *a Tempo.* *dim. - men - do.* *pp*

fin

— 11 —
VIOLINO PRIMO.

dolce con grazia. *tirez. tiraz. tiraz. tiraz.* *ritenuito poco.*
a Tempo.
ritenuito poco. *a Tempo cres.* *G* *tr tr tr tr*
ff
f *dimin. p*
crescendo. *ff*
II
pp *tirez. tiraz. tiraz.* *ff* *ff* *p*
cres. *ff*
f *p*
tr *cres - - cen - - do.* *f* *1* *1* *1* *1* *dimin.* *p*
FINE.

— 1 —
VIOLINO SECONDO.

QUARTETTO
N^o 35.

ADAGIO NON TROPPO LENTO.

G. Onslow Op. 66.
cres - cen - do.

QUARTETTO
Nº 35.

ALLEGRO MODERATO.

1 Pizz. Arco. *cres.* *f* *dim.* *p* *cres.* *p*

A *cres.* *f* *dim.* *p* *cres.* *p*

B *cres.* *f* *dim.* *p* *cres.* *p*

C *cres.* *f* *dim.* *p* *cres.* *p*

D *cres.* *f* *dim.* *p* *cres.* *p*

E *cres.* *f* *dim.* *p* *cres.* *p*

risoluto.

1 **2** **4**

— 2 —
VIOLINO SECONDO.

1 1 2 2
 pp *legato.* *sempre più cres - - ceu - - do.*
cres - - ceu - - do.
 ff pp
 F 2 1 Pizz.
morendo. p
 Arco. *dim. p* *cres.* p *cres. f* f
 p *cres. f* *cres - - ceu - - do.* f *dim. p* G *morendo.* pp
 p *cres.*
 ff H p
sempre più cres. *même son.* ff
 Pizz. 1 p pp Arco. 1 Pizz.
 I Arco. f ff
 ff *cres. f dim. p*
 Long point d'arrêt. Pizz. ff ff p

— 3 —
VIOLINO SECONDO.

SCHERZO. **ALLEGRO VIVACE.** *cres - - ceu - - do.* *f*

f *dimiu.* *1* *2* *f*

crescendo. *f* *1*

f *dimiu.*

p *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *pp*

cres - ceu - do. *f*

1^o *dim.* *p* *2^o* *ff* *p* *1* *p* *1*

Poco meno animato. *crescendo poco a poco.* *1* *2* *3* *4* *5*

6 *7* *crescendo sempre.* *ff* *1^o* *2^o*

1 *2* *3* *4* *5* *6* *7* *8* *1* *2* *3* *4*

ff

dimi - - - - - men - - - - - do. *p* *1*

4

1433

— 5 —
VIOLINO SECONDO.

ANDANTE
MOLTO ESPRESSIVO.

Con sordini.
Pizz.

The musical score for Violino Secondo, page 5, is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The tempo is marked **ANDANTE** and the expression is **MOLTO ESPRESSIVO**. The score includes various dynamics and articulations:

- Staff 1: **Con sordini. Pizz.** (Pizzicato). Dynamics: *p*.
- Staff 2: **Arco.** (Arco). Dynamics: *pp*.
- Staff 3: Dynamics: *p*. Marking: *crescendo.*
- Staff 4: Dynamics: *dimin. p*. Marking: **Religioso.** Dynamics: *pp legato.*
- Staff 5: Dynamics: *ppp*.
- Staff 6: Marking: **1**. Dynamics: *p*. Marking: **Pizz.**
- Staff 7: **Arco.** Dynamics: *pp*.
- Staff 8: Dynamics: *p*.
- Staff 9: Marking: *crescendo.* Dynamics: *dimin. p*.
- Staff 10: Dynamics: *pp*.

— 6 —
VIOLINO SECONDO.

ALLEGRETTO.

FINALE.

ff *Supetuoso.* *pp* *2*

morendo. *ff* *pp*

A *pp*

sempre più crescendo. *f* *1* *p*

p *staccato.*

cres - - cen - - do. *f*

B *pp*

dimi - - nuen - - do.

p *rit. poco col Viol 1°*

a Tempo. *p* *tirez. tirez. tirez. tirez.* *rit. poco col Viol 1°* *a Tempo.*

cres. *f* *1* *f*

dimin. *p* *p* *cres.* *f* *cres. sempre.*

— 7 —
VIOLINO SECONDO.

1^o 2^o

ff f

ff

fp p fp

5 cresc. f diminu. pp cresc.

f diminu. pp cresc. f f diminu. 1

D 3 pp tr

tr

cres - - ceu - - do.

E 2 Arco. cresc. pp Pizz. p

1 f ff 2

pp morendo. ff

VIOLINO SECONDO.

poco rit. col Viol. 1^o poco più lento. **F** *α Tempo.*

dimi - - uen - - do.

α Tempo. *rit. poco col Viol. 1^o* **4** *p poco ritenuito.*

G *α Tempo.* *cres.* **1**

dimiu p *crescendo.*

H

pp *sf* *sf*

pp *tirez. tirez.* *cres. tirez.* *ce - - u - - do.* **I** *ff*

f *f*

p *f*

dimiu. *p* *pp* *ritard. col Alto.* *ppp*

ADAGIO NON TROPPO LENTO.

G. Onslow Op. 66.

QUARTETTO
N° 35.

pp *cres - ceu - do.*

crescendo. f morendo. sf sf.

ALL^o MODERATO. Pizz. 1 Arco. *cres. f 2^{me} Cord. p*

cres. p 4 4 cres. f A 1

f risolute 3 2

B p

Pizz. 1 Arco. *crescendo. f f*

f p crescendo. f p morendo. pp C

cres. f

cres. p

morendo. pp cres - - - ceu - - do.

3^{me} Cord 2^{me} Cord. 1 1 2 2 3 3 D 1

f p cres - - ceu - - do. f f p f

ALTO.

Pizz. **Arco.**

p *p* *mf* *fp* *fp* *pp* *morendo. pp* *mf* *pp* *f*

ALLEGRO VIVACE.

SCHERZO.

p *cres - ceu - do. f* *f* *crescendo. ff* *f* *pp* *cres - ceu - do. f* *f* *fp* *fp* *pp* *pp*

ALTO.

Loco meno animato.

pp *tremolo.* *crescendo.* *cres sempre.*

cres. *f* *crescendo.* *ff* *1^o* *3*

2^o *3* *1* *2* *5* *4* *5* *6* *7* *8* *1* *2* *3* *4* *5* *6*

f

7 *8*

dimi - - - uen - - - do.

1 *2* *3* *4* *crescendo.* *1* *2* *3* *4*

pp *f* *dimin.*

5 *6* *7* *p* *cres - ceu - do.* *f* *dimin.* *p* *cres - ceu - do.* *f* *dimin.*

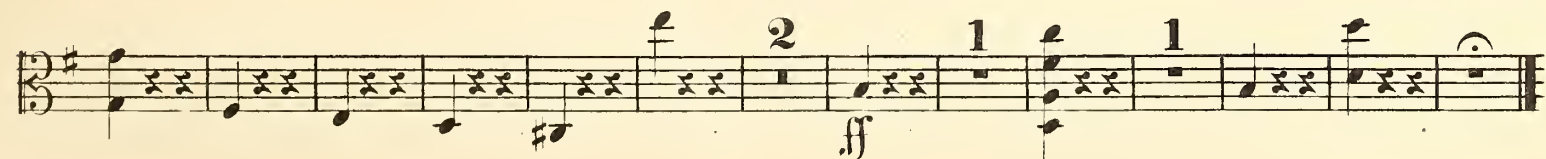
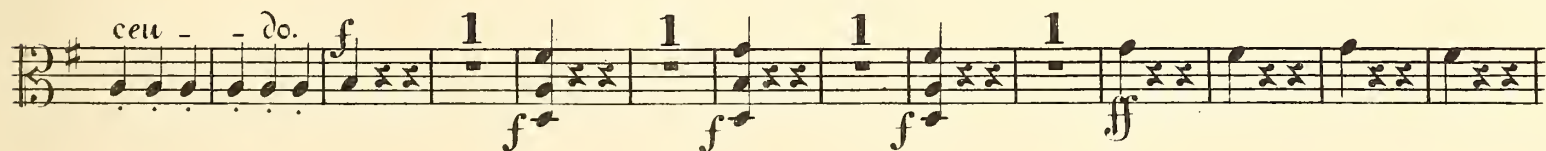
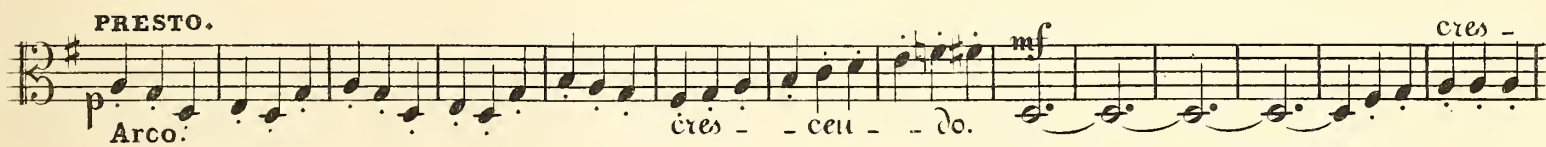
Tempo 1^o

pp *cres - - - ceu - - - do.* *f*

2 *f* *ff*

p *cres - ceu - do.* *ff*

ALTO.



ALTO.

ANDANTE
MOLTO ESPRESSIVO.

Con sordini.
Pizz.

The musical score for the Alto part, page 6, is written in 3/4 time and the key of D major. It begins with the tempo and mood markings "ANDANTE" and "MOLTO ESPRESSIVO." The first staff starts with the instruction "Con sordini. Pizz." and a piano (p) dynamic. The second staff is marked "Arco." and begins with a pianissimo (pp) dynamic. The third staff features a "crescendo." marking. The fourth staff includes a "diminu. p" marking and a section marked "Religioso." in a new key signature of F# major, starting with a "pp legato." dynamic. The fifth staff begins with a "ppp" dynamic and includes "rf" (ritardando) markings. The sixth staff starts with a first ending bracket labeled "1" and a "Pizz." instruction. The seventh staff is marked "Arco." and begins with a "pp" dynamic. The eighth staff starts with a piano (p) dynamic. The ninth staff includes a "crescendo." marking and ends with a "diminu. p" marking. The final staff begins with a "pp" dynamic and concludes with a fermata.

ALTO.

ALLEGRETTO.

FINALE.

Impetuoso. *pp*

ff *pp*

sempre più crescendo.

f *p* *1*

cres - cen - do. *f* *dimu.*

B *pp* *a Tempo.* *p scherzando.* *poco rit col Viol. 1*

p scherzando. *poco rit. col Viol. 1.* **C** *a Tempo.*

cres. *f* *1* *dim. p*

p *cres.* *f* *crescempre.*

ff *1^o* *2^o* *f*

ff *ff*

f p *f p* *f p* *5*

ALTO.

cres. f diuin. *cres. f diuin.*

crescendo. *f* **D**

3^{me} C. *p* *pp*

tr *tr* **1**

5 E *pp*

cres. *f* *cres. sempre* *ff*

pp *ff*

pp *poco ritenuto col Viol. 1^o*

F a Tempo. *poco più lento. f* *diminuendo.*

pp *Scherzando.*

ALTO.

The musical score for the Alto part on page 9 consists of ten staves. The key signature is one sharp (F#). The time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1: Starts with a piano (p) dynamic.
- Staff 2: Features a crescendo (cres.) leading to a forte (f) dynamic, with a first ending bracket (1).
- Staff 3: Includes a forte (f) dynamic, a diminuendo (dimin.), and a piano (p) dynamic.
- Staff 4: Continues with a piano (p) dynamic and a crescendo (cres.) leading to a forte (f) dynamic.
- Staff 5: Marked with a fortissimo (ff) dynamic.
- Staff 6: Features a pianissimo (pp) dynamic and a crescendo (cres.) leading to a forte (f) dynamic.
- Staff 7: Includes a piano (p) dynamic and a crescendo (cres.) leading to a forte (f) dynamic.
- Staff 8: Features a forte (f) dynamic and a crescendo (cres.) leading to a forte (f) dynamic.
- Staff 9: Includes a piano (p) dynamic and a crescendo (cres.) leading to a forte (f) dynamic.
- Staff 10: Ends with a piano (p) dynamic and a ritardando (ritard.) marking, with a reference to Viol. 2°.

FINE.

— 1 —
VIOLONCELLO.

QUARTETTO
N° 35.

ADAGIO NON TROPPO LENTO.

G. Onslow Op. 66.

pp

ALLEGRO MODERATO.
Pizz.

1

3^{me} Cord. 2^{me} Cord.

p Arco. f p

cres. morendo. p pp

A

B Pizz. 1

p Arco.

2^{me} Cord.

C 2

p cresc. f *diminu.* pp

D

f p cresc. f p cresc.

- ceu - - - do.

f p f

— 2 —
VIOLONCELLO.

Musical score for Violoncello, page 2, measures 143-158. The score is in G major (one sharp) and 2/4 time. It features various musical notations including slurs, ties, and dynamic markings. Fingerings are indicated with numbers 1-4. Performance instructions like "Arco.", "Pizz.", and "morendo." are present. The piece concludes with a double bar line and repeat dots.

Key markings and dynamics include: *cres.*, *f*, *pp*, *sempre più cres.*, *f*, *pp*, *Pizz.*, *cres.*, *Arco.*, *morendo.*, *f*, *dimin.*, *f*, *dimin.*, *dolcissimo.*, *cres.*, *f*, *p*, *sempre più cres.*, *f*, *cres.*, *ff*, *dimin.*, *p*, *Pizz.*

— 3 —
VIOLONCELLO.

morendo.

I Arco.

f *ff*

cres. f *dim. 4^{me} Cord*

Long point d'arrêt. Pizz.

ff *p*

ALLEGRO VIVACE.

SCHERZO.

p *cres. - - ceu - - do. f*

2 *fp* *energico.* *f*

cres. f *1*

1

diminu. 4 1 1

cres. - - ceu - - do. f

2 1^o 2^o 1 1

fp *fp*

— 4 —
VIOLONCELLO.

Poco più lento.

pp *cres sempre:*
sempre più cres.

f *cres-cen-do.* *ff*

1° 3 2° 3 *Stesso moto.* *f*

dimi- - uen - - do. 1 2 3 4 5 6 7 8

Stesso moto. *pp* *cres - - - cen - - - do.* *f*

dimiu. p cres. f *dim. p cres - - cen - - do.*

f *dimiu. p*

2 *fp* *energico.*

cres. f

— 5 —
VIOLONCELLO.

1 1

4 1 1

cres. f

2 1 1

pp

Loco più lento.

f

Stesso moto.

Stesso moto.

suor -

1 2 5

zando.

1 1 3 Pizz. 3

4 5 6 7 8

PRESTO.

pp Arco. mf

cres - - ceu - - do.

cres - - ceu -

1 1 1 1

- do. f

2 1 1

ff

— 6 —
VIOLONCELLO.

ANDANTE
MOLTO ESPRESSIVO.

Con sordini.
Pizz.

The musical score for the Violoncello part on page 6 consists of nine staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The tempo and mood are marked 'ANDANTE' and 'MOLTO ESPRESSIVO'. The score includes various dynamics and articulations:
 - Staff 1: Starts with a piano (p) dynamic.
 - Staff 2: Features a pianissimo (pp) dynamic and an 'Arco.' (arco) marking.
 - Staff 3: Continues with a piano (p) dynamic.
 - Staff 4: Includes a 'Religioso.' marking and a first ending bracket labeled '1'.
 - Staff 5: Features a pianissimo (ppp) dynamic, followed by a first ending bracket labeled '1', and a 'Pizz.' (pizzicato) marking with a piano (p) dynamic.
 - Staff 6: Includes an 'Arco.' marking and a pianissimo (pp) dynamic.
 - Staff 7: Features a first ending bracket labeled '1' and a piano (p) dynamic.
 - Staff 8: Includes a 'cres.' (crescendo) marking.
 - Staff 9: Features a 'dimin.' (diminuendo) marking and a pianissimo (pp) dynamic.
 The score is written in a single system with multiple staves, typical of a full orchestral or chamber music score.

VOLONCELLO.

ALLEGRETTO.

FINALE.

ff *Impetuoso.* *pp*

ff

pp **A** *pp*

cres - ceu - do. *f* **1** *p*

2 *p* *cres.* *f*

B *dimin.* *pp* *p*

a Tempo. *rit. col Viol.* *p* *ritard. col Viol.*

C *a Tempo.* *cres. f* **1** *ff* *f dim.*

p *p* *p* *cres - ceu - do.*

f *cres sempre.* *f* *ff* **1** **2^o**

— 8 —
VIOLONCELLO.

Violoncello musical score page 8, featuring ten staves of music in bass clef with a key signature of one sharp (F#). The score includes various dynamic markings (f, cres., ff, p, pp, fff, diu., 1, 3, E, 3), articulations (tr, 1, 3), and performance instructions (ritard. col Viol.).

Staff 1: *f* *cres.* *ff*

Staff 2: *ff* *f* *diu.*

Staff 3: *p* *f* *diu.* *f* *p* *pp* *pp*

Staff 4: *cres.* *f* *diu.* *p* *pp* *cres.* *f* *diu.* *p* *pp* *cres.*

Staff 5: *f* *p* *pp* *tr*

Staff 6: **D**

Staff 7: *tr* *tr* *1*

Staff 8: *cres.* *f* **E** *3* *pp*

Staff 9: *p* *cres.* *f* *cres. sempre* *fff*

Staff 10: *pp* *ff*

Staff 11: *pp* *ritard. col Viol.*

VIOLONCELLO.

This page of musical notation is for a piano piece, likely in the key of D major (indicated by two sharps). It consists of ten staves of music, with various dynamics and tempo markings.

- Staff 1:** Starts with a treble clef and a key signature of two sharps. The tempo is marked "F a Tempo." (Allegro). The dynamics are *f* (forte) and *dimin. - uendo. pp* (diminuendo, pianissimo).
- Staff 2:** Continues the melody, with dynamics *pp* (pianissimo) and *p* (piano).
- Staff 3:** Features a treble clef and a key signature of two sharps. The tempo is marked "G a Tempo." (Allegro). The dynamics are *poco ritenuto.* (poco ritenuto), *cres.* (crescendo), and *f* (forte). A first ending bracket is marked with a "1".
- Staff 4:** Continues the melody, with dynamics *ff* (fortissimo) and *f dimin. p* (forte, diminuendo, piano).
- Staff 5:** Continues the melody, with dynamics *p* (piano) and *cres.* (crescendo).
- Staff 6:** Marked with a Roman numeral "II", it continues the melody with dynamics *ff* (fortissimo) and *pp* (pianissimo).
- Staff 7:** Marked with a Roman numeral "I", it continues the melody with dynamics *crescendo.* (crescendo) and *ff* (fortissimo).
- Staff 8:** Continues the melody with dynamics *f* (forte) and *p* (piano).
- Staff 9:** Continues the melody with dynamics *p* (piano) and *cres - - - - - do.* (crescendo).
- Staff 10:** Continues the melody with dynamics *cres sempre* (crescendo sempre), *f* (forte), *1* (first ending), *dimin.* (diminuendo), *p* (piano), and *pp* (pianissimo). The piece ends with the instruction "rit. col Viol." (ritardando with the Violin).

Kammermusik.

I. Septette, Sextette und Quintette für Pianoforte und verschiedene Instrumente.

Bennett, W. St. , Op. 8. Sextett für Pianoforte, 2 Violinen, Viola, Violoncell und Bass (oder 2 Violoncelle). <i>A</i>	10	50
Costa, A. , Op. 1. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. <i>Em</i>	12	—
Draescke, F. , Op. 48. Quintett für Pianoforte, Violine, Viola, Violoncell und Horn. <i>B</i>	18	—
Erlanger, G. , Op. 39. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. <i>C</i>	15	—
Goetz, H. , Op. 16. Quintett für Pianoforte, Violine, Viola, Violoncell u. Bass. <i>Cm</i>	10	50
Grädener, H. , Op. 6. Quintett No. 1 für Pianoforte, 2 Violinen, Viola und Violoncell. <i>Hm</i>	13	50
— Op. 19. Quintett No. 2 für Pianoforte, 2 Violinen, Viola und Violoncell. <i>Cm</i>	15	—
Huber, H. , Op. 111. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. <i>Gm</i>	15	—
Jadassohn, S. , Op. 76. Quintett No. 2 für Pianoforte, 2 Violinen, Viola und Violoncell. <i>F</i>	12	—
— Op. 100. Sextett für Pianoforte zu 4 Händen, 2 Violinen, Viola und Violoncell. <i>G</i>	9	—
Lamberg, J. , Op. 18. Quintett für Pianoforte, 2 Violinen, Viola u. Violoncell. <i>Cm</i>	15	—
Lange, S. de. , Op. 65. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. <i>C</i>	15	—
Martucci, G. , Op. 45. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. <i>C</i>	15	—
Moscheles, I. , Op. 88. Septett für Pianoforte, Violine, Viola, Clarinette, Horn, Violoncell und Bass oder für Pianoforte, 2 Violinen, 2 Violoncell u. Bass. <i>D</i>	11	—
Onslow, G. , Op. 70. Quintett für Pianoforte, Violine, Viola, Violoncell und Bass. <i>Hm</i>	11	—
— Op. 76. Quintett für Pianoforte, Violine, Viola, Violoncell und Bass. <i>G</i>	10	—
— Op. 77 ^{bis} . Sextett für Pianoforte, Flöte, Clarinette, Horn, Fagott u. Contrabass. <i>Am</i>	14	50
— Op. 77 ^{bis} . Sextett für Pianoforte, 2 Violinen, Viola, Violoncell und Bass	14	50
— Op. 79. Septett für Pianoforte, Flöte, Hoboe, Clarinette, Horn, Fagott u. Contrabass. <i>B</i>	10	50
— Op. 79 ^{bis} . Quintett für Pianoforte, Violine, Viola, Violoncell und Bass. <i>B</i>	9	50
Reuss, A. , Op. 12. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. <i>Fm netto</i>	15	—
Rheinberger, J. , Op. 114. Quintett für Pianoforte, 2 Violinen, Viola u. Violoncell. <i>C</i>	12	—

Rückauf, A. , Op. 13. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. <i>F</i>	12	—
Thuille, L. , Op. 20. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. <i>Es netto</i>	15	—

2. Quartette für Pianoforte, Violine, Viola und Violoncell.

Brambach, C. Jos. , Op. 13. Quartett <i>Es</i>	14	—
— Op. 110. Quartett <i>Gm</i>	12	—
Fuchs, R. , Op. 15. Quartett <i>Gm</i>	10	—
Hiller, F. , Op. 133. Quartett No. 3 <i>A</i>	17	50
Jadassohn, S. , Op. 77. Quartett <i>Cm</i>	10	—
Norman, L. , Op. 10. Quartett <i>E</i>	11	—

3. Trios für Pianoforte, Violine und Violoncell.

Asantschewsky, M. v. , Op. 10. Trio <i>Fism</i>	10	—
Bache, F. Ed. , Op. 25. Trio <i>Dm</i>	7	50
Bennett, W. St. , Op. 26. Trio <i>A</i>	5	50
Chopin, Fr. , Op. 8. Trio (Mikuli) <i>Gm</i>	2	90
Fall, S. , Op. 4. Trio <i>Am</i>	9	—
Förster, A. , Op. 61. Trio in leichtem Style. <i>C</i>	4	—
Frank, E. , Op. 20. Bayrische Walzer. Heft I (No. 1—6)	3	—
Heft II (No. 7—13)	3	50
Fuchs, R. , Op. 22. Trio <i>C</i>	10	—
Goldmark, C. , Op. 4. Trio <i>B</i>	10	—
Grädener, H. , Op. 25. Trio No. 2 <i>Dm</i>	12	—
Hartmann, E. , Op. 10. Trio <i>B</i>	8	50
Heidrich, M. , Op. 25. Trio für Pianoforte, Clarinette und Horn. <i>Cm</i>	10	—
Hiller, F. , Op. 64. Serenade <i>Am</i> (Trio No. 4.)	9	—
— Op. 74. Trio No. 5 <i>E</i>	9	—
— Op. 186. Serenade <i>C</i> (Trio No. 6)	9	—
Martucci, G. , Op. 62. Trio No. 2 <i>Es</i>	12	—
Moscheles, I. , Op. 84. Trio <i>C</i>	7	—
Müller-Renter, Th. , Op. 19. Trio <i>Dm</i>	12	—
Norman, L. , Op. 4. Trio <i>D</i>	8	50
Onslow, G. , Op. 83. Trio <i>Fism</i>	8	—
Reinecke, C. , Op. 126. 2 Serenaden. No. 1 <i>C</i>	5	50
No. 2 <i>A</i>	5	50
Reissiger, C. G. , Op. 56. Trio No. 4 <i>Fism</i>	8	—
Rheinberger, J. , Op. 112. Trio No. 2 <i>A</i>	7	50
Schumann, R. , Op. 66. Bilder aus Osten. 6 Impromptus (Palme). Heft I, II je	3	—
— Op. 74. Spanisches Liederspiel (Hermann)	6	—
— Op. 88. Phantasiestücke	5	—
Tillmetz, R. , Op. 31. Nocturne für Pianoforte, Flöte und Waldhorn	2	50
Vogt, J. , Op. 25. Trio <i>Cm</i>	10	—
Wilm, N. v. , Op. 165. Trio <i>Em</i>	7	50

Aufführungsrecht vorbehalten,

LEIPZIG, FR. KISTNER.

(K. K. Oesterr. goldene Medaille.)

